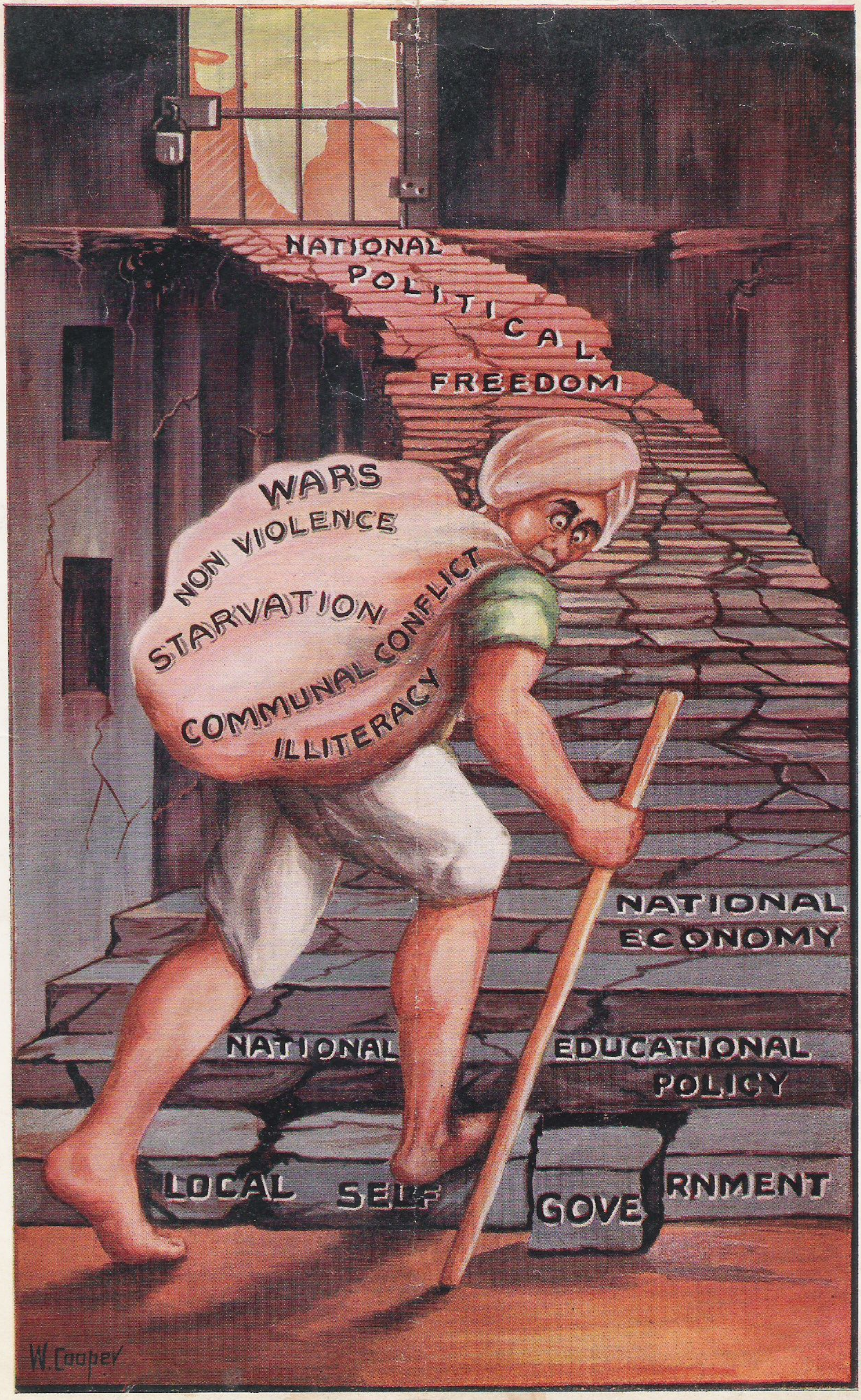
O. S. S.

ON SOCIAL SERVICE

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EDUCATIONAL POLICY
LOCAL
SELF
GOVE
RNMENT
W. Cooper

श्री. के. नारायण काळे
B.A. LL.B.



श्री. के. नारायण काळे ह्यांनीं १९२८ सालीं प्रथम चित्रपट-क्षेत्रांत प्रवेश केला. 'इंपीरिअल', 'कृष्ण', 'रणजित' आदि चित्रपट-संस्थांतून कामें केल्यानंतर त्यांनीं कायद्याचे शिक्षण पूर्ण करण्यासाठीं कांहीं काळ विश्रांति घेतली; आणि पुन्हां १९३४ सालीं पटकथा-लेखक व दिग्दर्शक म्हणून ते 'प्रभात सिनेटोन' ला मिळाले. 'प्रभात सिनेटोन' च्या 'धर्मात्मा', 'अमरज्योति', आणि 'वहाँ' ह्या बोलपटांच्या कथा त्यांनीं लिहिलेल्या आहेत. 'प्रभात सिनेटोन' चे 'वहाँ', 'माझा मुलगा' आणि 'मेरा लडका' व 'नवयुग चित्रपट लिमिटेड' चा 'लपंडाव' हे बोलपट त्यांनीं दिग्दर्शित केले. 'नाट्यमन्वन्तर लिमिटेड' च्या नाट्यप्रयोगांतून त्यांनीं आपली अभिनयकुशलता निदर्शनास आणली. त्याशिवाय 'प्रभात सिनेटोन' च्या 'धर्मात्मा' व 'अमरज्योति' ह्या बोलपटांतही त्यांनीं उत्कृष्ट भूमिका वठविल्या आहेत. 'महाराष्ट्र साहित्य परिषद' च्या मुखपत्राचे–'महाराष्ट्र साहित्य पत्रिका' चे–ते संपादक आहेत. एक पुरोगामी साहित्यिक म्हणून महाराष्ट्राला ते सुपरिचित आहेत. 'ब्रिलियन्ट पिक्चर्स लिमिटेड' च्या पहिल्या कलाकृतीचे, 'म्युनिसिपालिटी' चे, ते निर्माते आहेत.





‘ विनोद ’ कार श्री. माधवराव जोशी.

महाराष्ट्रीय रंगभूमि गाजविणारे नाटककार. त्यांनीं आतांपर्यंत सुमारें २५ नाटकें लिहिलीं. समाजांतील ढोंगी लब्धप्रतिष्ठितांचा दंभस्फोट करण्यासाठीं उपहास व वक्रोक्ति ह्यांचा उपयोग केल्यामुळें त्यांचीं नाटकें सामान्य जनतेपर्यंत जाऊन पोहोंचलीं. ‘ माझी लाडकी ’ ह्या बोलपटाची कथा व ‘ भगवा झेंडा ’ ह्या बोलपटाचे संवाद त्यांनीं लिहिले असून ‘ पैशाच पैसा ’ ह्या त्यांच्या नाटकावर आधारलेला हिंदी व मराठी भाषेंतील बोलपट तयार आहे. ‘ब्रिलियन्ट पिक्चर्स लिमिटेड’ च्या ‘ म्युनिसिपालिटी ’ ह्या बोलपटाची पटकथा त्यांच्या ‘ स्थानिक स्वराज्य ’ अर्थात् ‘ म्युनिसिपालिटी ’ ह्या नाटकावर आधारलेली आहे.



प्रास्ताविक

शैक्षणिकदृष्ट्या चित्रपट हें माध्यम किती महत्त्वाचें आहे हें ह्या धंद्याशीं संबंध असणारी प्रत्येक व्यक्ती जाणते; परंतु सर्वसामान्य जनतेला अनेकविध गोष्टींचे ज्ञान करून देण्यासाठीं चित्रपटासारखें प्रभावी माध्यम नाहीं एवढी शाब्दिक बडबड करण्यापलीकडे मात्र कोणी जाऊं शकत नाहीं. केवळ पुस्तकी ज्ञानाचे विषय ह्या माध्यमाचे योगें यशस्वीपणें रुपेरी पडद्यावर आणणें शक्य नाहीं, असें तज्ञांचें मत आहे. कारण चल-चित्रपट हें मुख्यत्वेंकरून मनरंजन हा हेतु मनांत धरून तयार करण्यांत येतात; आणि केवळ पुस्तकी ज्ञानाचे विषयांसाठीं हें माध्यम उपयोजिलें तर त्यामुळें मनरंजन हें चलचित्रपटाचे महत्त्वाचें अंग लुळें पडेल; व चित्रपटाची लोकप्रियता कमी होईल. तेव्हां अशिक्षित, अज्ञ जनतेस सज्ञान बनविण्यासाठीं चलचित्रपट हें प्रभावी माध्यम उपयोगांत आणावें असें ज्यांनां वाटत असेल त्यांजवर दुहेरी जबाबदारी येऊन पडते. सर्वसाधारण जनतेस आकलन होईल असा विषय निवडावयास पाहिजे; व त्या विषयावरून तयार केलेला तो चलचित्रपट उत्कृष्ट दर्जाचा व मनोरंजक असा पाहिजे.

ह्या हेतु मनांत धरूनच 'म्युनिसिपालिटी' हा विषय प्रस्तुत बोलपटासाठीं निवडण्यांत आला. ह्या बोलपट कथेंत उच्च दर्जाचें मनरंजन तर साधलें आहेच पण त्या बरोबरच आज सरकारपुढें व प्रमुख राजकीय पक्षांपुढें असलेले महत्त्वाचें कर्तव्य—म्हणजे नागरिकत्वाच्या हक्काची व जबाबदारीची जनतेस जाणीव करून देणें—ह्याबाबतही प्रयत्न करण्यांत आला आहे.

सुसंस्कृत राष्ट्रांच्या प्रगतीचा पहिला टप्पा म्हणजे त्या राष्ट्रांतील जनतेस त्यांच्या नागरिकत्वाच्या हक्काची व जबाबदारीची जाणीव असणें हा होय. स्थानिक स्वराज्याबाबत त्यांना ज्ञान असणें आवश्यक आहे. स्थानिक स्वराज्य म्हणजे काय, तेथें कोणत्या प्रकारचें कार्य चालतें, निरनिराळ्या पक्षांचीं मतें काय आहेत हें त्यांनां माहीत असणें जरूर आहे. तसेंच केवळ मतदानप्रसंगींच फक्त नागरिकत्वाच्या हक्काची जाणीव असून भागणार नाहीं. आपल्या नागरिक—जीवनांत हरघडी ती जाणीव असणें जरूर आहे. शहराचे रस्ते म्युनिसिपल नोकरांनी दिवसातून कितीही वेळां साफ केले तरी नागरिकांनी रस्त्यावर केरकचरा टाकण्याचें आपलें व्रत जर अखंडपणें चालू ठेवलें तर म्युनिसिपल अधिकारी तरी तेथें काय करणार ?

नागरिकांनीं नागरिक ह्या नात्यानें आपली जबाबदारी काय आहे तें ओळखून शहराचा कारभार सुव्यवस्थितपणें चालण्याचे अविरत प्रयत्न केल्याशिवाय स्थानिक स्वराज्य कधींही उच्च प्रतिला जाऊन पोहोंच-णार नाहीं; एवढेंच नव्हे तर अधिक जबाबदारीचें व महत्त्वाचें असें कार्य पार पाडण्याचें शिक्षण देणें हें जें स्थानिक स्वराज्याचें मुख्य कार्य आहे तेंही यशस्वी होणार नाहीं. आज मुंबई प्रांतांतील संगमनेर (११,७७६), हुबळी (८३,४९४), कऱ्हाड (१४,४७९), इसलामपूर (१०,७३७) व मनमाड (९,२२३) ह्या म्युनिसिपालिट्या बेशिस्त कारभारामुळें रद्द झालेल्या दिसतात. त्याचप्रमाणें नाशिक जिल्हा लोकल बोर्ड (८,५६,४९५) हेंही रद्द करण्यांत आलें आहे. मुंबई प्रांतांतील ९,८६,२०४ लोक आज स्थानिक स्वराज्यास मुकले आहेत. ही परि-स्थिति दूर करणें हें एक अत्यावश्यक कार्य आहे; आणि त्यासाठीं नागरिकत्वाच्या हक्काची व जबाबदारीची जाणीव अवश्य उत्पन्न केली पाहिजे.

उपहास व वक्रोक्ति ह्या माध्यमांतून वस्तुस्थिती पुढें मांडून एक अति उच्च दर्जाची मनोरंजक कला-कृति जनतेसमोर ठेवण्यासाठीं हा बोलपट मुख्यत्वेंकरून तयार करण्यांत आला आहे; पण त्याबरोबरच आपल्या देशाची राजकीय, सांस्कृतिक व आर्थिक उन्नति त्वरित होण्यासाठीं सर्वसाधारण जनतेंत नागरिकत्वाचे हक्काची जाणीव उत्पन्न करणें हेंही कार्य ह्या बोलपटद्वारा थोड्याफार प्रमाणांत पार पाडण्याचा उद्देश आहे.

A Short History of

LOCAL SELF-GOVERNMENT SCHEME

THE existing system of local self-government has had a very chequered career. The local self-government as it exists today in India is a foreign importation. Prior to the advent of British administration, there existed a form of local government throughout the length and breadth of India, almost uniform in its character and structure. This was the little village commune with its own organisation and government and its little staff of functionaries, artisans and traders. The staff of functionaries, artisans and traders by means of which village communities carried on their *internal government* has survived in a recognisable form almost everywhere. But the village community has now lost much of its internal cohesion.

The present system of local self-government was introduced with the avowed object of developing self-government and Lord Mayo's Resolution of 1870 emphasized the ideal of the increased association of Indians in the administration and indicated the extension of municipal self-government as the most promising field for its attainment.

Lord Ripon's Resolution of 1882 marked a decisive advance in the policy of decentralisation through the agency of local self-government. It is well worth pointing out that the scope of the local self-government, as visualized by the Resolution of 1882, was a very comprehensive one. It was to include in course of time all matters except those which for imperial reasons had of necessity to be left out. Fifty-nine long years have passed away since this noble policy was first clearly enunciated and we are yet nowhere near the objective. Not only matters of an imperial nature but many matters of purely local character do not yet find place in the system of local self-government. Whatever be the reasons for this unfortunate lack of progress, it is high time that the scope of the local self-government is forthwith expanded so as to realize in a concrete form the hopes authoritatively expressed fifty-nine years ago.

In pursuance of the Ripon pronouncement self-governing institutions in the form of Municipalities and District and Taluqa Boards came into existence in all the British Indian provinces. But as a matter of fact no real and substantial progress was made in political and popular education in the art of self-government.

The Government of India Act, 1919, transferred local self-government to the control of the Ministers answerable to the Provincial Legislations. Legislative enactments followed, the general trend being the same in most provinces. Almost all aimed at lowering the franchise, at increasing the elected element in local bodies to the extent of making it the unquestioned immediate arbiter of policy in local affairs, and at passing executive direction into non-official hands. This was the third stage in the growth of local self-government. The Reforms of 1919, introduced a distinction between the transferred and reserved half in the provincial departments and this distinction has had much to do with the structure and functions of the self-governing institutions brought into being by new enactments.

It would be clear from this brief historical retrospect that we had two distinct policies in the matter of local self-government. One proclaimed by Lord Ripon's Resolution which was never followed to its full extent; and the other sponsored by the enactments inspired by the Government of India Act, 1919, which was followed but which proved a complete failure. It has, therefore, become necessary to examine the problem of local self-government in all its aspects and introduce new legislation which would avoid defects of the existing enactments and place the entire system on a sound basis so as to attain the progress in view as regards the political and popular education in the art of self-government.


कोकिला
सौ. विमल सरदेसाई
MUNIC
धोंडोपंत (श्री. गोखले)
अंबू (स
गद्दूलाल (श्री. सावकार)


CIPALITY
कपिला
(सौ. उषा मंत्री)
रोज बोरकर)
वराहाचार्य (श्री. शिवरामपंत परांजपे)
कोंडिबा (श्री ग्रामोपाध्ये)

INTRODUCTORY

THE importance of Film in the sphere of popular education is overwhelmingly emphasized by every one who is connected with this industry. The experience obtained in India and abroad do not seem to have changed the mode of conventional phraseology used in mere vaporising about the importance of the Film in the field of education. That the Scholastic and Academical subjects cannot be treated through this popular medium is observed by the experts on the basis of two factors. Firstly, the popularity of this medium is wholly due to its entertainment elements historically associated with the production of motion pictures and secondly, the scholastic or academical subjects, if treated through this medium, deprive the film of its historical associate—the entertaining element—and consequently the popularity of the medium is likely to be lost. It is, therefore, necessary to view the problems of the production of educational films from the point of above two broadly essential factors.

However, the medium of film can be used without marring its potential advantages, such as profitability in the business enterprise and artistic entertainment, provided the medium is allowed to be developed on the basis of its fundamental ingredients.

The enthusiasm and response from the public directly contribute to the healthy development of this indigenous industry. But this enthusiasm and response is a direct consequence of quality entertainment. In view of this the task before those who think that the Moving Pictures as a medium can be adopted to educate the illiterate masses is twofold. Firstly, they have to select the subject of general interest and secondly it must be of quality entertainment. Yet there is the question of educating the masses on immediate problems. Order of succession of these problems can be assigned on the basis of their immediate and ultimate advantages.

It is with this view that the subject of the picture "Municipality" was selected. The original drama was extremely popular for the vivid depictions of Municipal administration in this country and enchanting entertainment offered to the public by a simple form of comedy. The drama is adopted suitably to render, besides quality entertainment, an attempt to bring about a civic consciousness which is the immediate task before the Government and major political institutions.

The civic consciousness among the public of any nation is the first stepping stone in the matter of general progress of the civilized countries. There should be an attempt to educate the rate-payers, who are the ultimate masters, from the point of view of local government. If local government is a desirable thing, the least that can be expected is that it shall command the interest of the people to whom the local franchise is given. If voters are to be able to exer-

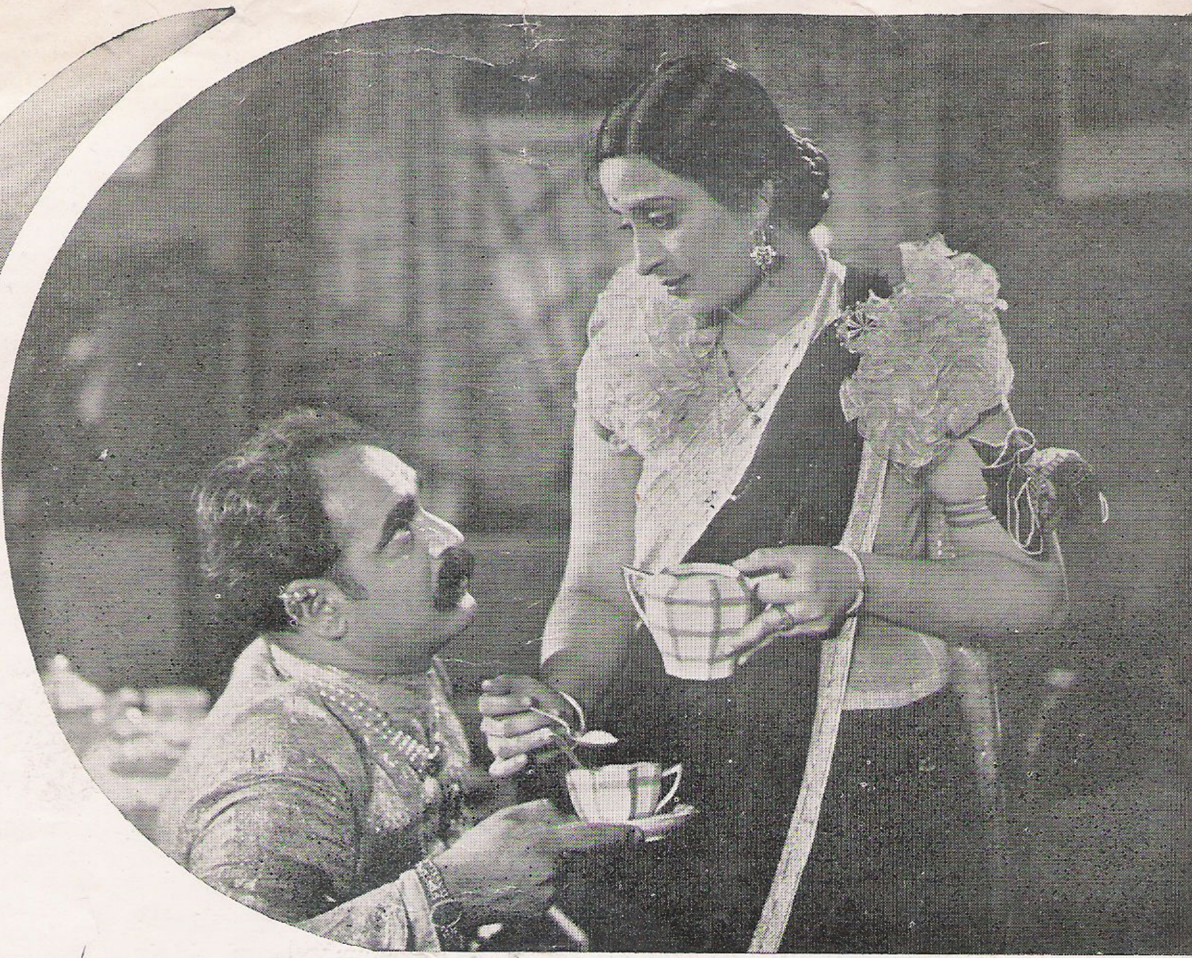
cise their franchise intelligently and efficiently they must know something about the system that their votes are helping to work, about the work there is to be done, and the policies between which a choice is to be made; and they must also be sufficiently interested to find out something about the capacity of those who offer themselves for election to play the part of governors. Mere vaporisings about the sanctity of the democratic principle of the freedom movement and ignorance or hypocritical gush about the great public spirit of the gentlemen who devote their time to the service of the community by acting as local councillors will lead nowhere. But it is not only in the exercise of their votes and at the time of the elections, that a civic consciousness, a civic interest is required among the rate-payers. It is necessary at every stage and every day of our civic life. Citizens must realise that the personal well-being of each individual and his family is closely connected with the good of all. They should also realise that the town or city is not a remote abstraction with which they have no personal concern but an important factor in their associated life, and that on the wise direction of its affairs the happiness and prosperity of the inhabitants in great part depend. In all the activities of the local authorities, they must take an active and intelligent interest. For example, no amount of clearing of the streets by dustmen will ensure clean streets if the people themselves do not co-operate but throw the refuse on the streets anywhere and everywhere at all times of the day.

Unless the people appreciate their responsibilities as citizens, take an intelligent interest in the civic affairs, demand and obtain efficient services and utmost economy, not only will local administration fall far short of our ideals, but its main purpose of training the ordinary man for higher and more responsible work will be defeated.

The picture is primarily produced to provide a class entertainment through a popular form of satirical depiction of realities and secondly to contribute a little service towards the impending needs of civic consciousness throughout the general public so as to assure the country the rapid development in the sphere of political, cultural and economic well-being.

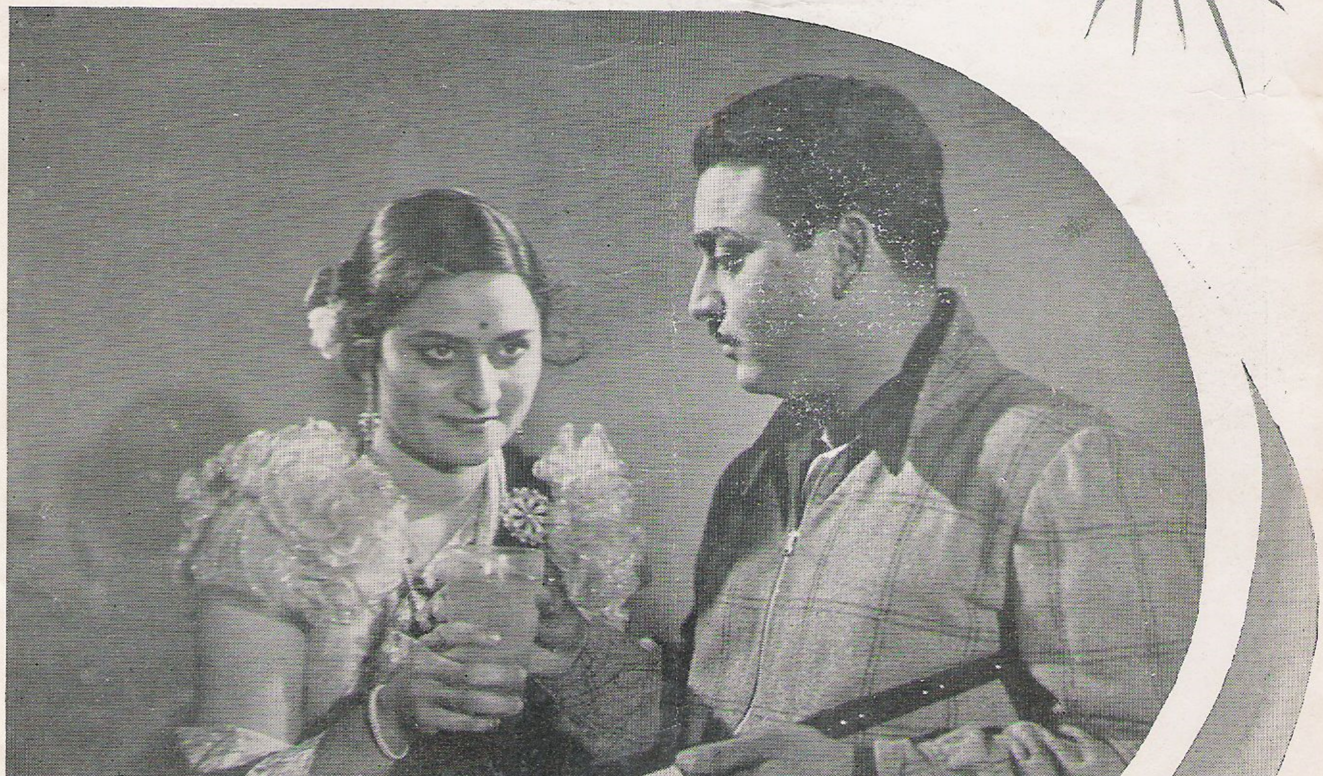
If the function of humorous art is to provide a purge to our "humors" and hold up to ridicule with a view to correct, the anti-social traits, in individual character, then this picture will surely rank as a great piece of humour so far exposed on the Indian Screen. The training in civic consciousness and cultural education aimed at in the picture is imparted unobstrusively through gentle irony, biting sarcasm and subtle innundos. In this sense the best art is the best propaganda; for it is specialised propaganda and to that extent ceases to use the form of propaganda as such like the petals of a flower, which are leaves in the first place, but being a specialised aspect show a qualitative difference from the leaves.

Lastly, as the old adage says, "the proof of the pudding lies in the eating thereof."



घेनुवल्लभाचें गोंधळलेलें मन कोणती गोडी
अगोदर चाखावी ह्या विचारांत घुटमळत आहे.

पांडोबा चालून आलेल्या गोड सरबताचाही
सौम्यपणें अव्हेर करीत आहे.



नंदिग्राम म्युनिसिपालिटीचें आरोग्य आणि शिक्षण अखेर पांडोबाकरतांच झुरत आहे



कोकिळा व कपिला

(सौ. विमल सरदेसाई आणि सौ. उषा मंत्री)

प्रेमाच्या दुथडी गंगेंतही
कोरडा राहाणारा पांडोबा



पांडोबा (श्री. वसंत ठेंगडी)

अंबूः— म्होतुर झाल्यावरी मी सांगन तसंच वागायचं ॥
तपासणीच्या वेळीं हकडतकड कुठं
तिरव्या डोळ्यांनीं नाहीं तुम्ही पाहायचं ॥
वाकडी टोपी करून रात्री आठांपुढं
घराबाहेर नाहीं भटकायचं ॥

रंगरावः— आदळ आपट करून, गाडग्गीं मडकीं फोडून,
गिळ्यागाळीनं नाहीं रागवायचं ॥

अंबूः-- चिरिमिरी म्हणा, पगाराचं तसं
सम्द रुपयं माझ्या हातीं द्यायचं ॥

रंगराव व अंबूः—चिमणाचिमणीवाणी एकमेकांसंग
गोडी गुलाबीनं नांदायचं ॥





म्युनिसिपालिटी

New Jack Printing Works, [illegible] Bombay